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yellow, it amounts practically to a warm color. In these groups of three the composition can be varied by making use of small intervals, and adding other colors in small quantities. White and gray can also be happily added to the combinations orange, green, and violet; purple-red, yellow, and green-blue. The student, by the use of the chromatic circle, can work out other color harmonies not spoken of here, which will lead the way to larger color groups, and such attempts Professor Rood specially advises.

One of the important results of contrast is the production of new tints by placing small quantities of pure color on a different ground, and the two colors blending on the retina produce the desired hue. In the decoration of the Alhambra this is a favorite method of producing new colors. Blue and gold at a distance yield a violet hue, red and gold a soft orange, blue white and red a light violet. Coming home, it will be remembered that Mr. Tiffany gets a violet tone, for the Union League Club house by stencilling small figures of blue on a red ground. Such effects are very common now in dress goods, and particularly in gingham, in which various tints of blue are made by combination with more or less threads of white.

MARY GAY HUMPHREYS.

A LOUIS QUINZE BUREAU.

THE elaborate bureau in the Louis Quinze style, of which we give two illustrations, was exhibited at the Paris Exposition of 1878 by M. Dasson, who copied it from the original preserved in the Louvre. The scrupulous conservator of that museum gave Dasson leave to copy the bureau, but would not allow him to take an impression of any of the ornamental work, and only once was the cylinder cover opened before him. Even then he was not suffered to touch the drawers. But Dasson conjectured what he could not see, set his wits and his artisans to work, and produced a copy so perfect that even experts could scarcely distinguish it from the original bronze and marquetry work of Caffieri and Riesener. Lady Ashburton became the purchaser of this remarkable reproduction of what has been styled "the most beautiful piece of furniture in the world."

CONCERNING MONOGRAMS.

SCARCELY anything seems so easy as to design a monogram, yet we see very few successful ones, the most of them being a mass of mixed-up letters and ornament of which we can find neither the beginning nor the end. There is a law regulating the designing of everything, and it is this law which the true designer keeps in mind and applies to his work; the effects of obedience to this law and its violation are seen as clearly in the design for a monogram as in the design for a cathedral.

First, there should be harmony of composition—that is, the letters should so emphasize, subdue, or control each other that the composition should impress us as compact, appropriate, and, being so, beautiful.

Second, there should be no unnecessary ornamentation; there should be a quiet and peace about the design which will always please the truly artistic. Looking at some designs, we get the impression that ornament was

so plentiful that the designer saw no other means of consumption than that of burying his design in it, for we see that there is a mass of curves, angles, shades, and leaves, but nothing else.

Third, simplicity of lettering is an important requisite, as there should be no possibility of mistaking an E for a G or C, and the boundaries or outlines of the letters should be well defined.

Fourth, the order of sequence of the letters should be carefully attended to. The common idea is, that a certain number of letters are given with which to make a pleasing design, and so far that impression is right; but there is something beyond this. There is the art of so placing the letters that one can distinguish at a glance the first, the central, and the last letter. Now the rule to be observed to secure this result is as follows: the *last* letter of the monogram must be the principal feature, and must be the largest, the boldest, and the heaviest letter; then the *first* letter must be the next in size, but the lightest in outline and color; then the *central* letter must be the smallest and of an intermediate tint. If the monogram is of four letters the two intermediate must be the same size and the second letter lighter in outline and color than the third.



BUREAU IN LOUIS QUINZE STYLE. BY DASSON. (REAR VIEW.)

A few words may be said about the coloring of monograms. The first letter should be bright, light, and clear; the second of a solid and firm color; the third similar but darker, and the last of a heavy, decided tone. For example, color the monogram G. B. D. in the following manner: G bright, clear vermilion; B of a tint between Prussian and French blue or ultramarine, and D of a good, warm chocolate. There are many variations, but these remarks will, perhaps, point out the way to the earnest student.

IS "GRAINING" DEFENSIBLE?

OUR readers know that we are opposed to "graining" in imitation of wood, by house-painters and decorators. Shams of all kinds are to be condemned, and as graining, however little it may succeed in its aim, is intended to deceive, it is a sham, and in our opinion should therefore be avoided by persons of taste. Whatever thinkers on art, however, may say on the subject, does not seem to affect its popularity among the masses. At least not in England, for we read that "The Painters' and Grainers' Handbook," published in London, has reached a twenty-eighth edition. The

editor defends the practice of "graining" in the following ingenious manner:

"It has long been predicted by a certain class of art critics that the imitation of woods and marbles cannot be continued as a fashion for any lengthened period, inasmuch as it is, after all, only a sham and a make-believe. But our daily life is, from beginning to end, made up of shams. It is not everybody who can luxuriate in the magnificence of a palace; nor can every one clothe himself in purple and fine linen. Dives, blest with riches, may indulge in costly grandeur, but surely Lazarus may, within his poor means, affect the same grandeur; and if the one feels as much delight in the aluminium as the other does in the pure gold, it would be most unphilosophic to curtail his pleasure and tell him that he should not indulge in the equally gorgeous, but intrinsically worthless, article."

We do not presume to speak for those who revel in the delights of pinchbeck jewelry. If the editor of the "Handbook" appeals to the taste of that class, of course he has a large audience, and he knows them better than we do.

A NURSERY mantel lambrequin tells the story of Cinderella. The different scenes are worked in brown

outline stitch on oblong pieces of old-gold satine. These are set between narrow strips of dark red velvet several inches longer than the oblongs, and are finished with a point, and a dark red silk tassel swung in a flat gilt ring. Smaller strips of the red velvet border the lower edge of the oblong, connecting with the longer strips, and a corresponding piece extends above the length of the mantel. These are all ornamented with pyramids of feather-stitch in shades of écreu.

UNIQUE work-bags were seen at many of the summer resorts. Long scarfs of silk or pongee were made double. Toward the bottom a slit was left, in which was inserted a pocket of some pretty contrasting silk. The ends of the scarf had been first embroidered in silks. If the material was pongee, the design was generally

suggestive figures done in outline stitch. In other colors and materials the ornament was flowers and foliage. The scarf was then doubled, passed through an ivory or gold ring, and carried swinging over the arm.

FABRICS for upholstery displayed this season have never been exceeded in richness. Arnold, Constable & Co. have recently opened a number of pieces of French tapestries that are equally remarkable for their magnificent textures and for their artistic designs. As may be imagined, their motives are taken from the old Flemish and French hand-wrought tapestries, and they imitate the stitches, as well as reproduce the designs and colors with great skill. Those worsted-faced have the entire ground covered; others, on silk ground, more closely resemble antique embroideries. These grounds are for the most part dark red and Indian blue. Two Indian designs are repeated on these colors, consisting of large palms and sharp pointed flowers, birds, and foliage in antique tints, but with the ground color in each prevailing. These designs are largely mingled with gold, and each form is outlined with gold. Another has all the flowers of a Persian flora, scarcely showing the ground, and thickly interspersed and outlined with gold. A third design is a Renaissance pattern, a series of bold scrolls and large flower forms, leaving large spaces of the ground free, and wrought in higher colors. Still another design, on a creamy satin ground, resembles a magnificent piece of Italian embroidery.